

WITH 80 ILLUSTRATIONS

CAN YOU READ HIM?

A SIMPLE GUIDE TO FACE READING

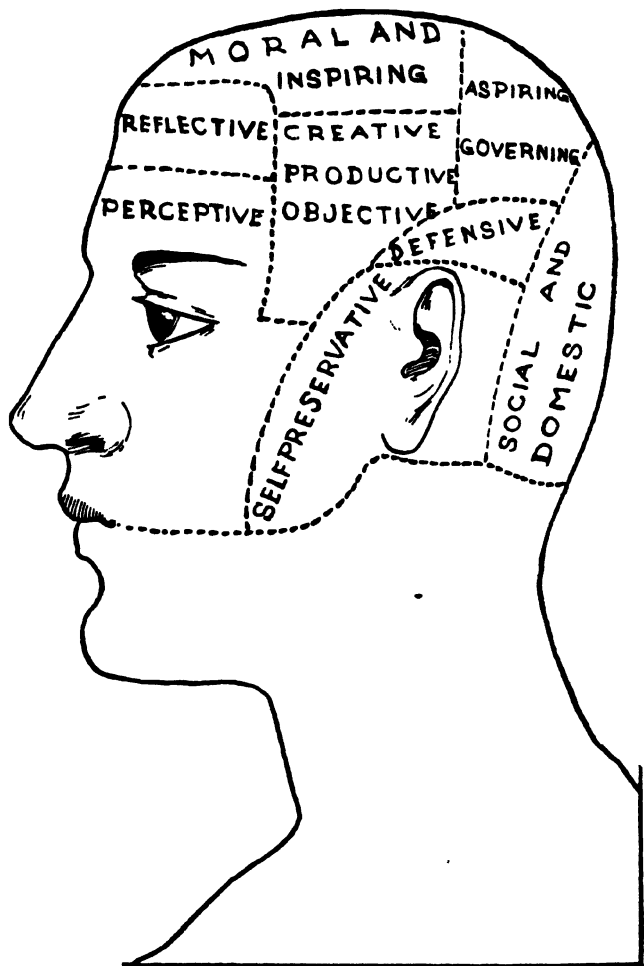
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To

*My parents, to my preceptor A. Raza and to the
innocent who fall a prey to the guile and the cunning
of the wicked*

PREFACE

The aim of the book is to place before the readers the elementary principles of character reading as pointed out by the great experts. These simple rules that a man should know to guard himself and to protect him from being duped by cheats are presented to the reader.

There are several systems of character reading physiognomy, phrenology, palmistry, astrology, graphology and numerology. Physiognomy is character reading by studying the face and phrenology is that by means of the shape of the head. To obtain a correct analysis of a man's character a system combining the two methods was found to be necessary. This book presents the two systems. I have consulted several authors and have arranged the principles in a systematic order to avoid confusion. I have aimed at simplicity and brevity and have introduced diagrams to elucidate the subject.

One should bear in mind that a character is not read from a single feature. One should first study the types and the various combinations always remembering that a single type rarely exists. See which

type predominates. Secondly note the shape of the eye and the expression. Eyes very seldom deceive. They are the windows of the soul. Please therefore study the eyes. Look deep into them. Try to search for the personality behind the face. This will be acquired by practice. Do not hurry. Test these principles, give them time before you pronounce any judgment.

As far as the main principles are concerned the book is complete. These have been approved by Professor Raza the leading doctor and physiognomist of Bombay. They have been tested and found to be correct. The book is written with the hope that it will guide the innocent in confiding in the right sort of people: I am sure it will be of great help to lawyers, judges, the police, nay, to the humanity at large.

In the end I most respectfully thank Professor A. Raza for his guidance and corrections, Professor M. N. Rehman of the Allahabad University for his suggestions and my friend Kalimur Rehman without whose help the book would not have been published.

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INTRODUCTION

How often have we heard people say "Had I known him I would not have been deceived" or something to that effect when the ignorance of human nature has already landed them on the rocks. A knowledge of physiognomy would undoubtedly go a great way in helping the ignorant from falling into the traps of cheats and vagabonds.

Man is by nature social. He has the herd instinct in him and therefore for all his activities gains and progress he has to depend on his fellow-men. His success and failure depends on his power of selecting his companions. He must know his men in whom he can confide.

Professor Raza is of opinion that a child is a physiognomist and reads his parents intuitively. Physiognomy helps one to create the environment. Thus any knowledge that would help us to understand the MAN better is most useful and necessary. "The proper study of mankind is man" and as a human being it is our duty to study MAN first for our progress, happiness, miseries and sorrows

depends on man. Ignorance of human nature has been the cause of many a failure and bickering.

The question is—what will give us the insight into the man? Time may reveal a better system, but at present physiognomy is said to be capable of delineating human nature. Here is the system. Test it and remember that it will take time for the reader to be an expert. Therefore please do not be hasty. Do not judge a man from a single feature.

Physiognomy has been defined as a science that enables one to read the character of a man from his features. Lavater known as the father of Physiognomy defines it as “the art or science of discerning the character of the mind from the features of the face, or the art of discerning the predominant or other characteristic qualities of the mind and of the form of the body, but especially by the external signs of the countenance or the combination of the features.” Winkleman says “the mind is invisible to those who understand not the body of the physiognomy.”

It is not possible to discuss the philosophy of physiognomy in this little book. Perhaps it will suffice to point out the physiognomies of the animals and their respective natures. We also know that the shape of the crystal does clearly show the substance, for example, the crystals of alum are different from that of sulphur. The

variety of faces that we have around us is not without its meaning. The various forms of noses, eyes, chins, lips and mouths have their own silent tale to relate; they are all pregnant with meaning.

A person's character is not read from one single feature. It is the resultant of the respective forces that are at work. A face is a screen on which the faculties of the mind are reflected.

Physiognomy is not a new science for Crombe tells us "that we have records to show that it was practised nearly 2400 years ago: through the ages has been stored data on the subject." The science is said to have flourished in Ancient India and the renowned Hakims, Vaiyds and Physicians utilized the science in diagnosing the disease of the patient.

A brief sketch of the history of the science would not be out of place. The Sufis and the Yogis are great adepts in the art of character reading. We cannot say whether they have reduced it to a science by framing certain principles or is it mere intuition that they develop by coming in contact with persons of all classes. Stanton writes "The writing of Moses shows him to have been a profound student of human nature and possessed of a power to read and understand countenances and features."

Among the Greek writers Aristotle, Plato and Galen may be named as having written on the subject and taught the science. Hippocrates also formulated a system based upon the several colours of the Human Complexion. History points out that among the earliest writers is Adamanthus, a Greek by birth. The next man is Melanpus, an Egyptian, who lived in 270 B.C. He was so good at it that people regarded him a prophet and flocked to him to hear his discourses and readings of the subjects. It is said Zopyrus was a contemporary of Socrates and is said to have read the character of the great philosopher who confessed it to be correct. It is also stated that there were secret societies in Greece which allowed man in their fold after having ascertained his character by his external appearance.

Among the Romans, Cicero, Pliny, and Avicenns were the writers on the subject. Among the German, French and English writers are Spurzhiem, Camper, Bichet, Broussais, Bell, Walker and Cooke. In 1801 Lavater who is styled the father of physiognomy, published his book on the subject which to this day holds its own in the field of Physiognomy. Among the modern writers on the subject are Storey, Stanton, Fowler, Coates, Wiggins, Lomax and Stocker.

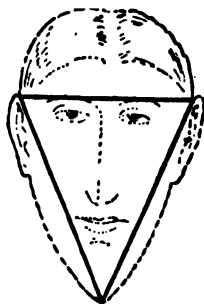
In India Professor A. Raza who resides in Bombay diagnoses diseases by the help of Physiog-

nomy. He is of opinion that if physiognomy is well developed it enables one to have an X-Ray examination of the whole body. He says that to be a good physiognomist one should be fearless; one must have courage to say what one thinks. One must never flatter people for "Flattery is more poisonous than woman and wine." One must also be honest and charitable. These are the elements that go to develop the faculty of intuition which is of the greatest importance to the character reader.

THE TYPES

Before studying the face it is necessary to examine the type of the subject. What is a type? It is the outer form of the MAN. We know that the mind has a great influence on the physical appearance. It may be defined as a modification in the manifestation of the mental faculties due to physical constitution.

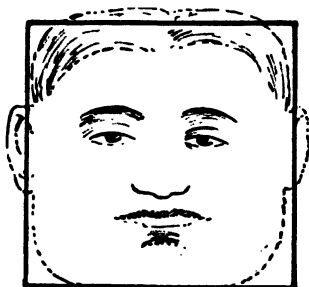
MENTAL TYPE



In this type the head is the most prominent. It is large in proportion to the body. The face is pear-shaped. The head is broad and the temples are full. The face is tapering so that the chin forms an apex of a triangle. The features are delicate. The eyes are bright and the neck is slender. The subject is sensitive, he is highly imaginative and studious. He is

intuitive and emotional. The reasoning faculty is predominant. He is a rapid thinker, quick and active. He is irritable and highly impressionable. This type is represented by a triangle. He thinks.

MOTIVE TYPE

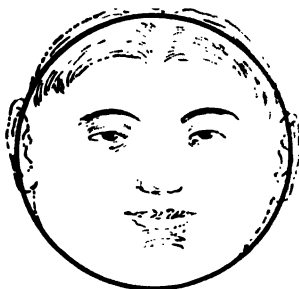


This type is distinguished by the predominance of the bones. The subject is more of bones than flesh. He has large joints, the cheek bones are high and the lower portion of the forehead above the eye is projecting. He has long bony hands and feet. The subject has great energy and power of endurance. He has an integrity of his own. He is practical, industrious and persevering. It is represented by a rectangle. He acts.

VITAL TYPE

The face is round and is fleshy. The subject is stout and fat. He has a plump body and usually a

large abdomen. The subject is cheerful, social and fond of amusements. He takes life easy. He has



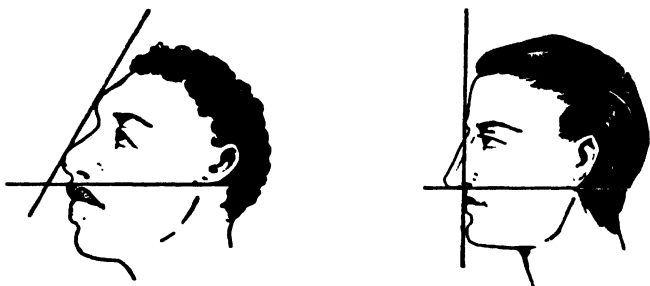
no liking for hard exercise. He is emotional. It is represented by a circle. He lives.

It is very difficult to come across a single type. We usually see a combination of the types in an individual. Therefore when you study a subject see which type is predominant.

CAMPER'S ANGLE

Before we proceed further it is necessary to explain an important term in physiognomy the Camper's Angle. Draw a horizontal line from the point where the upper lip and the nose meet, and let it pass through the ear. Draw another line joining the forehead and the upper lip. The angle thus formed at the base of the nose and above the upper lip is the Camper's Angle.

As to this angle Lomax writes as follows:—In comparing the different shapes of the head among the



various races Camper's famous facial angle will be found to be of the greatest assistance. Camper's idea was that the more prominent the skeleton of the face, the more the skull of the forehead is developed. The angle is determined by the two lines on a head seen in profile. The first line is drawn horizontally from the external auditory canal to the extreme base of the cartilage of the nose.

The second line more or less oblique is drawn from the base of the nose to the most prominent part of the forehead. By these two lines we have the angle which the geometrical plane of the face makes with that of the anterior part of the skull. We thus obtain an idea of the relative proportion of the space occupied by the brain and the face. The angle which the facial line or characteristic line of the visage makes varies from seventy to eighty

degrees in the human species. All who raise it higher disobey the rules of art, all who bring it lower fall into the likeness of monkeys. It will be interesting to note that the facial angle of Camper averages eighty degrees in the Caucasian race, seventy-five degrees in the Yellow or Mongol, sixty to seventy degrees in the Negro, thirty-one degrees in the great Gorillas, twenty-five degrees in the head of a Newfoundland Dog.

THE HEAD

Professor Taylor divides the head as follows:—
“The moral faculties are to be found in the upper portion of the head. The back portion of the upper half contains the aspiring and the governing faculties. The back portion of the head represents the domestic and the social faculties. The upper part of the forehead contains the reflective and the lower portion the perceptive faculties. Around the ear are situated the self-preservative, defensive and the creative faculties. The ear is the centre from which all measurements are to be made.” (*See Frontispiece*)

PERCEPTIVE HEAD



This shows the perceptive faculties well developed. The subject is a good observer. He has a good memory for form, colour, and size. He is practical with good powers of concentration.

REFLECTIVE HEAD

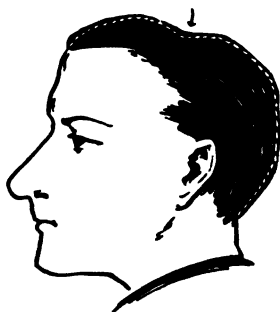
This shows the reflective faculties well developed. The subject has good memory, reasoning powers, and a clear judgment. He is slow at observing things. He lacks concentration and is impractical.

HIGH HEAD ABOVE THE EARS

If the head is high above the ears the subject is firm and has a strong will. He has great determination.

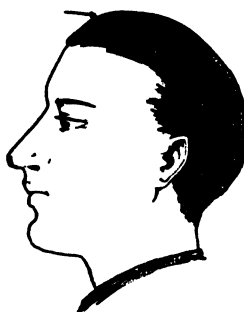
CAN YOU READ HIM ?

LOW HEAD OVER THE EARS



If the head is low above the ears it denotes a weak mind. The subject is vacillating and is easily influenced.

HIGH HEAD



The subject has high ideals, believes in spirituality, is conscientious, respectful and reverential.

LOW HEAD

In the low head the moral faculties are not well developed. The subject is selfish greedy and cunning. His outlook of life is materialistic. This form of the head is generally found among the criminals.

LONG HEAD

In the long head the distance between the eyebrows and the back part of the head is greater than the height of the head. The subject has good fore-

sight, intuition and is very friendly and social. He is fond of home and children.

SHORT HEAD



This represents a short head. The subject is impulsive, lazy, cold and slow. He has a vacillating mind.

WIDE HEAD



This shows a wide head, that is one broad between the ears. It gives to the subject firmness,

executive and business ability. He is energetic fearless, industrious and diplomatic. He has excellent organising capacities. He is selfish, insincere and a materialist. Overconfidence is his weakness.

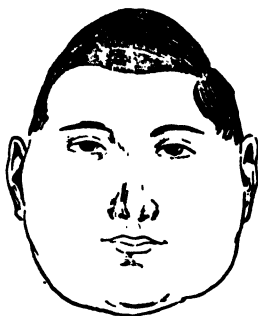
NARROW HEAD

In the narrow head the distance between the ears is narrow. The subject lacks energy and force. He is frank and impulsive.

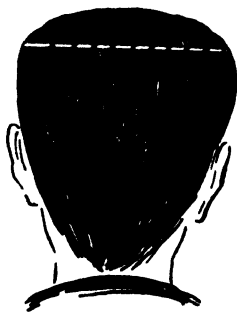
WIDE HEAD ABOVE THE TEMPLES



If the head is wide above the temples the subject is imaginative, idealistic and has constructive abilities.

NARROW HEAD ABOVE THE TEMPLES

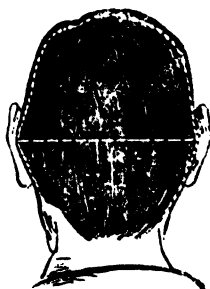
If the head is narrow above the temples the subject is dull. He lacks imagination and ideality. He is materialistic and selfish.

WIDE CROWN

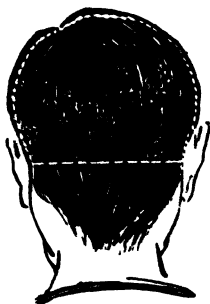
The figure shows that the crown is wide. This will denote a cautious, thoughtful and a prudent nature.

NARROW CROWN

When the crown of the head is narrow the subject will be impulsive. He is not cautious. He is hasty.

WIDE HEAD BETWEEN THE EARS

When the back of the head between the ears is wide the subject is active, aggressive and combative

NARROW HEAD BETWEEN THE EARS

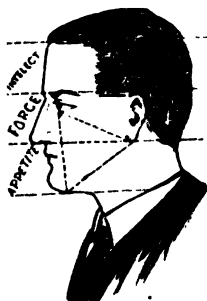
If the back of the head between the ears is narrow the subject is calm, timid and docile.

LOWER BACK HEAD-NARROW

If the lower back part of the head is narrow it denotes a person who has excellent reasoning powers, a good memory and a fine intellect but in society he will feel himself a fish out of water. He suffers from inferiority complex and may be termed a "Social Idiot."

THE HEAD AND THE FACE

PROPORTION AND ITS CONSTITUENTS



The question as to the various proportion of the features arises and is of great importance. According to an Authority on the subject "a perfect face has no angles, no protuberances, no depressions. It is somewhat pear-shaped, with flat sides. It has a full, high, broad, forehead, neither overhanging above nor retreating too sharply. The crown dome is shaped without sharp slopes, like the roof of a house from the ridge at the top, and the back part is beautifully curved."

"The normal face has a breadth which is two-thirds of its length. The length of the nose should be one-third the length of the face. The length of the ear should be equal to the length of the nose. The chin

should be in a line with the brow. Two-thirds of the cranium should be in front of the ear. The ear should be so placed that if the inner angle of the eye, the lower point of the chin and the tip of the lobe are joined an equilateral triangle is formed."

If the ear is low it shows an indifferent nature.

If it is high it is a sign of a cautious nature and the subject is secretive.

If the ear is very far behind it will depict a weak mind.

FACE IN PROFILE

THE CONVEX FACE



In this face the nose is projecting while the forehead and the chin recede. The face when looked at in profile has a convex appearance. The subject is a good observer. He is practical. He is quick, energetic, impulsive and aggressive. He is frank and outspoken. He lacks tact and self control. He wants facts and results. He is not much interested in theorising.

CONCAVE FACE

The concave face the forehead and the chin are projecting. The nose is set in a hollow face. The subject is the opposite of the convex type. He is

quiet, slow, thoughtful and reserved. He does not make friends easily. He is tactful. His silent nature



gives him time to think out the deep problems of life.

PLAIN FACE



In the plain face the forehead and the chin are in the same plane. He is a happy medium between the convex and the concave. He is capable of doing things quietly and judiciously. He is a blending of

the two types. He is quiet and when aroused, his anger knows no bounds.

The following combinations are often met with.

The upper concave along with the lower convex gives to the subject the nature of a dreamer. He is sentimental and is of a practical nature.

The upper convex along with the lower concave makes the subject look for practical advantages in all his dealings.

THE FOREHEAD

In the normal forehead the breadth is twice the height of the forehead. The height of the forehead should be one-third the length of the entire face.

According to Mr. Stanton "the normal perpendicular forehead is observed most frequently in the artistic classes, among poets, painter and æsthetic minds generally. It is usually accompanied by a straight nose and straightness of these two outlines in combination always announces a taste and capacity for art of some sort. The normally receding forehead is one that slopes backward somewhat, yet not too far backward. It is indicative of energy, mechanical ability, executiveness and progress. The third type of the forehead—the projecting—that is to say the forehead which projects from below forward either straight or rounding in its outline is the forehead least favourable to mental or manual activity. It is indicative of dullness, slowness, impracticability and where it exceeds a certain degree of forward projection or roundness it is certain assurance of idiocy partial or complete."

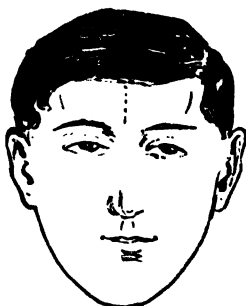
"If the forehead is very irregular, low and knotty with a flat crown the subject is untrustworthy and probably a criminal."

HIGH FOREHEAD

It is a sign of a deep thinker and good intelligence.

WIDE FOREHEAD

It shows a broad mind with liking for knowledge of any kind. He is sympathetic and has a good memory. This gives to the subject a broad mind and a sympathetic nature. He has constructive abilities.

LOW FOREHEAD

This is a sign of an ordinary mind. The understanding is not well developed.

NARROW FOREHEAD

It shows a narrow mind. He is unsympathetic and has his own peculiar eccentricities.

HIGH WIDE FOREHEAD

It denotes an executive and judicious nature. It is a combination of the high and the wide forehead.

HIGH NARROW FOREHEAD

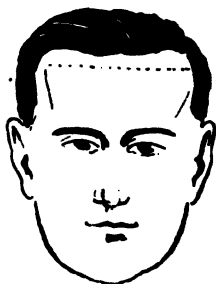
This shows that the subject has high ideals, is imaginative and is likely to specialize in some direction.

LOW WIDE FOREHEAD

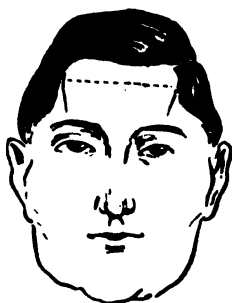
It points out that the subject is fond of generalization and delights in gathering information on various subjects. He is always in search of facts. He is versatile.

LOW NARROW FOREHEAD

It is a sign of a poor mind. He lacks intelligence.

UPPER FOREHEAD WIDE

It denotes a kind, diplomatic nature. The subject is fond of humour.

UPPER FOREHEAD NARROW

It denotes a simple-minded fellow. He lacks humour, tact and good taste.

THE EYEBROWS

HIGH EYEBROWS

If the eyebrows are high the subject has a credulous nature. He lacks concentration and his powers of observation are weak.

LOW EYEBROWS

Eyebrows that are low show, determination, concentration and good powers of observation.

THICK EYEBROWS

Thick eyebrows are a sign of vitality.

THIN EYEBROWS

Thin eyebrows denote a delicate, sensitive nature.

ANGULAR EYEBROWS

Angular eyebrows show decision of purpose and energy.

STRAIGHT EYEBROWS

Straight eyebrows point out a judicious nature. The subject has determination and is cool-minded.

SLIGHTLY ARCHED EYEBROWS

Eyebrows that are slightly arched show a frank considerate nature.

WELL ARCHED EYEBROWS

Eyebrows that are well arched depict an affectionate and a credulous nature. If the arch is very high the subject is impractical and foolish. If the arch is regular and the brows are long and narrow the subject has an artistic and æsthetic nature.

OUTER ENDS OF EYEBROWS INCLINE UPWARDS

If the outer ends of the eyebrows incline upwards it is a mark of originality and satire.

LOW AT THE CENTRE EYEBROWS

If the eyebrows are low at the centre like that of a ram it shows force and combativeness.

EYEBROWS MEET IN CENTRE

If the eyebrows meet in the centre it denotes temper, impulse and at times revenge.

EYEBROWS WIDE APART

If the eyebrows are very wide apart the subject is superstitious and credulous.

OBLIQUE EYEBROWS

Oblique eyebrows expose a deceitful, unreliable, crafty and a treacherous nature.

THE EYES

The eyes have been called the windows of the soul, and play a very important part in character reading. If you have read the eyes you have read the MAN. All the other features may deceive but the eyes very seldom.

The normal position of the eyes apart is the width of an eye between them.

EYES CLOSE TO EACH OTHER

If the eyes are close to each other the subject is shrewd, critical, and fond of detail.

EYES FAR APART

If the eyes are far apart the subject is broad-minded and is not fond of going into detail.

If the eyes are very far apart or are very close it denotes a dull, stupid nature.

PROMINENT EYES

Eyes that are prominent denote emotion, enthusiasm, and energy.

DEEP SET EYES

Deep set eyes show that the subject has good

powers of concentration and observation. He is secretive at times.

WIDE OPEN EYES



Eyes that are wide open show an honest, frank and a reliable nature.

PARTLY CLOSED EYES



Eyes partly closed denote a dishonest, insincere, secretive and an untrustworthy nature.

VERY LARGE EYES

Very large eyes give to the subject a talkative nature. He is at times unreliable.

LONG NARROW EYES

It shows intellect. The subject will use his abilities in deceiving others. Be always on guard. It is nature's danger signal.

MEDIUM ROUND EYES

It denotes that the subject is endowed with good powers of observation and has a philosophic disposition. He is suspicious and cautious.

SMALL ROUND EYES

It denotes a shrewd nature. He will be seldom offensive.

SMALL NARROW LONG EYES

It shows a cunning, secretive, unreliable nature.

OBLIQUE EYES

It denotes cunning, dishonesty and deceit.

EYELIDS

Lomax writes: "when the upper eyelid forms a heavy fold crossing the eyes obliquely it shows shrewdness, dissimulation and craft."

Stocker says: "when the corners of the eyes are turned downwards it shows agreeableness, if very

much so, suavity exercised often at the expense of actual truth. People with such eyes will round the corners off unpleasant facts."

Eyelids that appear to be swollen denote a passionate nature.

COLOUR OF THE EYES

Steel grey eyes point out to a subject that is very cool-headed. He is enterprising and has good judgment. Dark eyes denote an affectionate nature. He is magnetic.

THE NOSE

According to Lavater "the length of a perfect nose should be equal to that of the forehead (will, determination) seen in front the arch should be wide (reason), with sides parallel (magnanimity) point of the nose neither sharp nor fleshy, the lower contour precisely outlined neither too narrow nor too wide."

It is very important to note the angle formed by the base of the nose and the upper lip.

RIGHT ANGLE



If the base of the nose is perpendicular to the upper lip it denotes a noble, honest, reliable character.

OBTUSE ANGLE

If the angle formed by the base of the nose and the upper lip is obtuse it shows an imprudent, hasty nature.

ACUTE ANGLE

If the angle so formed is acute it denotes melancholy and at times malice. His life will have a touch of pessimism.

LONG NOSE

The long nose will denote a thoughtful cautious nature. He will think before he leaps.

SHORT NOSE

The short nose denotes an impulsive nature. He lacks caution.

WIDE NOSE

The wide nose will give to the subject courage. He will be aggressive and thoughtful.

NARROW NOSE

The narrow nose points out to a nature that is impulsive, nervous, hasty and timid.

ROMAN NOSE

In this class of nose the convexity at the bridge is very prominent. It is a sign of force, energy, aggressiveness and executive powers. It is the nose of the Conqueror and the Leader.

CONVEXITY IN THE MIDDLE

If the convexity is in the middle of the nose it shows relative defence. The subject will espouse the cause of the weak or his friends.

CONVEXITY AT THE TIP

If the convexity is at the tip of the nose the subject will delight in opposing and fighting the battle to a finish.

GREEK NOSE

The Greek nose is almost straight. It denotes an æsthetic nature. The subject is sensitive and has refined tastes. With him a thing of beauty is a joy for ever.

JEWISH NOSE

The Jewish nose is like the beak of an eagle. The subject is a born schemer. He is suspicious, cunning, vindictive, cautious and greedy. He is a good businessman.

SNUB NOSE

The Snub nose. The tip of the nose is lifted up as if the subject were trying to smell something. It is found on the face of children and women. It is a sign

of a weak mind. It indicates an inquisitive nature. The subject is talkative, timid, cheerful and imitative.

BROAD NOSTRILLED NOSE



The broad nostrilled nose indicates breadth of mind and action. The subject is genial and is practical. This nose is often found on the face of thinkers, philosophers and mathematicians."

SHARP TIPPED NOSE



The sharp tipped nose denotes a man subjected to fits of blues. He is highly sensitive and emotional.

An invisible cleft at the tip of the nose is a sign of a critical nature that is discriminating.

THE MOUTH

The mouth shows the passion and its intensity.

LARGE MOUTH



A large mouth gives to the subject magnanimity, toleration, generosity. He is thoughtful and cautious.

SMALL MOUTH

A small mouth denotes an emotional impulsive nature. He lacks originality and ambition.

CLOSED MOUTH

A mouth that is tightly closed denotes a subject

that is secretive. He has great self-control and determination. He is firm and has a strong will.

OPEN MOUTH



A mouth that remains open is a sign of a vacillating nature. He is impulsive and frank and cannot be trusted with secrets.

THE LIPS

A disproportion between the upper and the lower lips is a sign of wickedness. He is untrustworthy.

THICK LIPS



Large thick lips show passion and sensuality. Note the lips of the Negro.

THIN LIPS



Thin lips denote a cold, calculating, tenacious nature.

WELL DEVELOPED LIPS

Well developed lips shows an affectionate warm disposition.

LONG UPPER LIP

The long upper lip denotes self-esteem, firmness and self-confidence.

SHORT UPPER LIP

A short upper lip gives the subject love of approbation. He is emotional and can imitate. This sign is very prominent in the face of the actors.

LONG LOWER LIP

A long lower lip denotes passion and at times criminality.

THE CHIN

Like the eyes the chin plays a very important part in character analysis. A Roman nose and a Square chin is an ideal combination. A Roman nose with a weak chin or a Square chin with a weak nose will denote an irritable nature. This is very important. Always bear this in mind.

LONG CHIN



A long chin will denote a firm mind that has a strong will and determination.

SMALL CHIN



A small chin is a sign of a weak vacillating mind.

SQUARE CHIN

It shows a frank, courageous nature. The subject has a practical bent of mind.

OVAL CHIN

It denotes a romantic æsthetic nature. He is emotional. He is interested in ART.

GLOBULAR CHIN

It is a sign of a glutton. He has low morals and is passionate.

BROAD SQUARE CHIN

It shows determination, energy, perseverance and a resolute mind. If exceedingly so it denotes a heartless, brutal nature.

THE CHIN IN PROFILE**PERPENDICULAR CHIN**

It points out a subject who is frank, honest, and reliable.

RECEDING CHIN

It is a sign of a weak mind, vacillating and unstable.

PROJECTING CHIN

It denotes a bold, shrewd, economical nature.

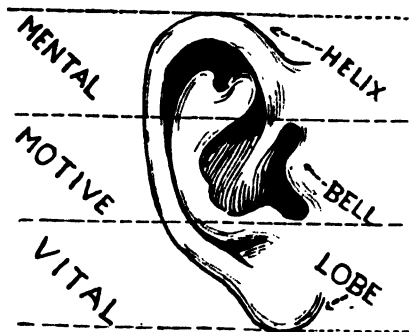
THE EARS

It has three positions.

When the ears lie close to the head it is a sign of a shy reserved nature.

When the ears stick out it shows a cautious self-centered nature.

When they hold the normal position it denotes an honest, courteous affectionate disposition.



The ear may be divided into three sections. The upper portion denotes the mental trait. The middle portion points to the motive element, the lowest portion shows the vital temperament.

THIN HELIX



It denotes a shrewd, acquisitive, cautious nature.

THICK HELIX



It shows the materialistic tendency.

POINTED EAR



It shows a shrewd, business nature.

POINTED LOBE

It shows a cunning and a tactful nature.

THICK BROAD LOBE

It denotes independence, is a sign of economy, perseverance and long life.

LARGE EAR

It denotes caution and discretion.

SMALL EARS



It shows a simple-natured fellow. He lacks tact and is frank.

SQUARE EAR



It gives to the subject a practical nature that is precise, methodical and orderly.

ROUND EAR

It is a sign of emotion and an æsthetic nature.

WIDE EAR

It denotes a combative, aggressive nature.

NARROW EAR

It shows a timid, submissive nature.

THE NECK

The size and shape of the neck and the way it is carried reflects the character of the subject.

STRAIGHT NECK

Neck that is carried straight shows self-esteem, self-confidence and at times pride.

NECK BENT

A neck that bends forward expresses attention, humility and submission.

LONG THIN NECK

A long thin neck is a sign of a timid, sensitive and independent nature.

SHORT THICK NECK

A short thick neck denotes force, energy, diplomacy and will.

WRINKLES

Numerous fine wrinkles all over the face shows a man who has passed his life in care and anxiety. It also denotes a querulous nature.

Oblique and nearly parallel wrinkles on the forehead shows a suspicious, weak mind.

Parallel deep lines on the forehead is the sign of an intelligent, judicious and a benevolent nature.

A wavy wrinkle shows eccentricity.

Fine oblique wrinkles on the sides of the nose depicts a subject who is malicious and knavish.

A wrinkle horizontally marked at the root of the nose is a sign of the ability to command.

A perpendicular wrinkle between the eyebrows shows conscientiousness, depth of mind and love.

HAIR

Thick hair denotes energy, vigour.

Thin hair shows a delicate, refined nature that is shy and sensitive.

Black hair denotes animal magnetism.

Brown hair depicts a refined nature amiable and sensitive.

Red hair shows a quick, lively temper and deep emotions.

Curly hair shows an artistic, imitative, passionate nature.

Straight hair shows perseverance and energy.

Wavy hair shows a gentle, refined, artistic nature. He is friendly and kind.

The quality is a very important feature. You come across faces the skin of which is coarse and the hair rough. Such a man will be wanting in refinement and feeling.

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